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tripling of every sixth course of shingles. The house's rooms are living-room, dining-room, breakfast-room, kitchen, two bedrooms and bath, besides the attic, which has been designed to serve as a children's sleeping-room and a nursery. The finish is in white enamel, and hardwood floors prevail in all the rooms, except the bathroom, kitchen and attic. French doors give access onto the side porch from both the dining-room and the breakfast-room.

The last of the illustrations shows a larger and outwardly a somewhat more ornately treated bungalow of the Colonial type. A cement-floored porch extends entirely across the front and back for a short distance along one side. Only the center or entrance part of the front portion is roofed, the remainder being covered in pergola fashion, which also includes the *porte-cochère* extension at one end. As will be observed, the ornate touch is really confined to the hand-sawed ends, which are of rather intricate design, of the pergola cross-beams and the false rafters of the entrance-hood. The narrow siding, the trim and the cement-work are in white, and the roof is green, while green shutters are used at two of the front windows. The rooms are living-room, dining-room, breakfast-room, kitchen, two bedrooms, maid's room, den and bath. Besides the front door, entry is provided to the living-room by

French doors opening off of the side porch, and French doors also connect this porch with the dining-room. These two rooms are finished in old ivory, in Colonial style, and white enamel is used for the finish elsewhere, while hardwood floors prevail throughout, except in the kitchen, bathroom and servant's room.

Each of these houses contains a fireplace, located in the living-room, and each also possesses a small basement, walled and floored with concrete, and is heated from a furnace. All are substantially and warmly constructed, making them suitable for almost any climate; and, besides being especially attractively and cozily finished and decorated, their interiors are provided with an admirable assortment of built-in features.

All in all, the Colonial bungalow constitutes a very practical and all-around satisfactory type of inexpensive home—modern, in good taste and subject to the usual individuality in its interpretation. As to cost, for instance, the houses here shown represent expenditures ranging from about \$2,200 to \$3,500. Invariably presenting exteriors that are largely white, or gray, houses of this kind naturally fit, in a truly charming manner, into almost any scheme of gardening, and are always creditable to any city street.

## JAPANESE CLOISONNÉ—A NEGLECTED ART

BY T. I. KAWASHIMA

CLOISONNÉ or "Shippo," which literally means "seven jewels," is fast disappearing from Japanese art. A few pieces which still remain on the art dealers' shelves in this country are only what are left from the once magnificent collections which were brought here every year since the Chicago Exposition time, and although there are still a large number of so-called "silver cloisonné" of the glass-enameled kind they are not classed as genuine in Japan. The genuine cloisonnés are always smoothly polished and they are not enameled on the surface, and these are getting very scarce even in Japan. This sad result is attributed to the difficulty of making them and a dearth of artists.

A real cloisonné takes at least two to three months to make, and some of those exquisite ones take nearly a whole year to complete and once they are made they can never be duplicated even by their

originators. Therefore they are very expensive, even the smallest ones costing nearly ten dollars apiece, and the intrinsic value of the best cloisonné which now can be turned out is said to be nearly a half-million dollars and it takes three to five years to complete. The large pair of cloisonné vases which were presented to the former Czar of Russia by His Majesty of Japan a few years ago are said to value about seven hundred dollars, and unless one sees the process of their making he will not be able to understand why they are so expensive. Reputed curio dealers in Tokyo and elsewhere are complaining of the scarcity of good old cloi-



THERE ARE BUT THREE CLOISONNÉ FACTORIES IN JAPAN AND ONLY ONE HUNDRED ARTISTS IN ALL WHO ARE MAKING THESE PRECIOUS SPECIMENS OF ART

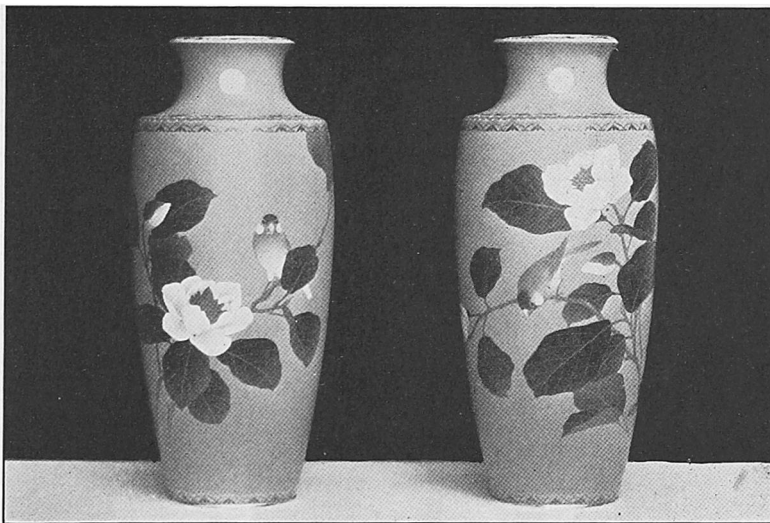
sonné and they have now despaired of their reappearance, because their makers are also fast disappearing—due to the decline of this industry on one hand and the general increase of cost of living in Japan on the other. They say a great number of

the best cloisonné artists who spent their whole life for this art are now nearly gone, and there are no successors to them, because to be a cloisonné artist one must start learning from his childhood and it generally takes ten to fifteen years to become a competent artist. There are but three cloisonné factories in Japan and only one hundred artists in all who are making these precious specimens of art, and it is said that by them three to four hundred cloisonnés are being turned out yearly now.

The foremost of these factories is the celebrated Ando cloisonné factory of Nagoya, where nearly fifty cloisonné makers are now at work. It is very pleasant and interesting to watch these very tedious and mighty fine works being done every inch by hand.

#### PROCESS OF MAKING CLOISONNÉ

Cloisonné vases are not made by baking at first, like chinaware or porcelain. Instead of being moulded in a melting-pot as in the case of ceramics or metal works the first foundation of a cloisonné



GENUINE CLOISONNÉ VASES WORTH SIX HUNDRED DOLLARS A PAIR

one of the most valuable cloisonnés which is called "wireless" bears no wire after it is finished—the wires being pulled out one by one through a very difficult process. This new type of cloisonné was originated first by an unknown artist in Nagoya, and it is so hazardous to make that only one out of five pieces can come out perfect.

When a cloisonné is made after going through numerous channels of work it finally goes to the hands of the "polisher," and to polish a cloisonné is also very tedious. It takes from ten weeks to three months to finish polishing an ordinary piece, and questions were often raised by strangers why don't they use the stone-mill instead of hand-polishing. But it is insisted that only hand-work can accomplish such a delicate polishing

colors it with all sorts of colors which are made of certain mineral pigments and enamels. Each coloring takes one baking, so even the plainest design goes to the kiln at least six times, and during these processes the artist examines his parts of the work very carefully. The coloring, it is said, varies to about three hundred kinds, and

AN EXQUISITE  
CLOISONNÉ BOWL.



WORTH ONE  
THOUSAND DOLLARS

vase is hammered out by the hands of the cloisonné-coppersmith. Then it is moulded to a shape of a vase, then the first designer paints the design on it, then it goes to the hands of the "wiring artist," who traces the original design with very small pieces of silver wires, and in sticking the wire to the surface of the vase he uses a specially prepared orchid-root glue, then he turns it over to the hands of the first baker, who puts a very strong chemical mixture on it which can stand any degree of heat, then it goes to the first kiln. When it comes out it goes to the hands of the first "coloring artist," who

as this, and if a mill were used on it the whole smooth surface of a delicate piece will be entirely spoiled.

There are now about fifty cloisonné artists in the Ando factory. They were brought to be cloisonné men from their childhood. They began to learn how to make it when they were about ten years old, and now most of them are over forty years old, and a grave fear is constantly felt by the art lovers throughout Japan to the effect that when they die there will be no more "apprentice" of this precious art.